

★
No. 3592.200

1894-95





Digitized by the Internet Archive
in 2012 with funding from
Boston Public Library

5

[SERIES D.]

UNIVERSITY EXTENSION LECTURES
UNDER THE AUSPICES OF
THE AMERICAN SOCIETY
FOR THE
EXTENSION OF UNIVERSITY TEACHING.

SYLLABUS
OF
A COURSE OF SIX LECTURES,
WITH MUSICAL ILLUSTRATIONS,
ON THE
DEVELOPMENT OF CLASSICAL MUSIC
FROM
PALESTRINA TO BEETHOVEN.

BY
THOMAS W. SURETTE.

No. 5.

Price, 1

Copyright, 1894, by
The American Society for the Extension of University Teaching

✓

The Weekly Papers.—Every student has the privilege of writing and sending to the lecturer each week, while the course is in progress, a paper containing answers to two or more questions from the lists given at the end of the syllabus. The paper should have at the head of the first sheet the name of the writer and the name of the centre.

The Class.—At the close of each lecture a class will be held. All are urged to attend it and to take an active part. The subjects discussed will ordinarily be those treated in the lecture of the same evening. Where possible a conference will be held at a different hour for the benefit of the students who write weekly papers. Where this is not feasible, a part or the whole of the regular class hour will be given to a discussion of the papers, and under such conditions the subjects discussed will be those treated in the lecture of the previous week. Students are invited to add to their papers any questions, or to suggest any topics relevant to the subject, which may seem to them to require more detailed explanation. All persons attending the lecture are invited to attend the class, whether they have sent in weekly papers or not.

The Examination.—Those students whose papers and attendance upon the class exercises have satisfied the lecturer of the thoroughness of their work will be admitted to the examination at the close of the course. Each person who passes the examination successfully will receive from the Society a certificate in testimony thereof.

Reading.—Students who are writing weekly papers will find it advisable to spend the larger part of the spare time available each week reading on the subjects treated in the preceding lecture, thus preparing themselves for the conference, or class, and for the writing of papers. Those who are not writing the papers will probably find it more advantageous to read consecutively one or more of the texts recommended, without particular reference to the order in which the texts are discussed in the lectures. Students with considerable leisure at their disposal may be able to combine both methods of study.

Students' Associations.—The formation of Students' Associations for reading and study before and after the lecture course, as well as its continuance, is strongly urged. In every case where this is possible the lecturer would be glad of any opportunity to make suggestions in advance about books and subjects. The suggestions in this syllabus are of too general a nature for the guidance of such associations. They are intended rather for the use of individuals whose time and previous knowledge vary widely, and therefore, no specific direction can be given.

LECTURE I.*

SEVENTEENTH CENTURY MUSIC.

Introductory.

The true function of music.—Its place among the arts.—The necessity of knowing its history and development if we desire to understand and appreciate its greatness.—The ethics of a Beethoven symphony unintelligible without serious study of its form.—The defects of modern music study.—The over-importance given to technique alone.—Knowledge, not mechanical dexterity, should be the desideratum.—This knowledge not for musicians alone, but for every one. *Form.*—The structural skeleton on which has been built up the various kinds of compositions; strictly bound by the laws of nature—most closely identified with the growth of the Suite, Sonata and Symphony.

Primitive Characteristics of Music.—Purely emotional.—Rhythm the fundamental property.—Melody crude.—Harmony unknown.—Gradual development of the Folk-song.—Regularity of musical phrases necessitated by the demands of poetry.—No notation.—Dance tunes of similar kind.

Introduction of Staff and Clef Signs in Twelfth Century.—The old scales or modes.—Their peculiarities.

Flemish Composers.—Counterpoint the opening wedge.—It began the Art of Composition and made Harmony possible.—Early Polyphonic School.—Sacred music, Madrigals, etc.—Dufay, Okenheim, Orlando di Lasso.

Palestrina its crowning glory.—His life spent in writing for Roman church.—His artistic sense wonderfully keen.—His genius without a peer in those times.—The defects of this

* For general reference, consult Sir George Grove's "Dictionary of Music and Musicians." London; Macmillan & Co., and John K. Paine's "Famous Composers and Their Works." Boston: J. B. Millet Co.

School.—Music held in the grasp of the formalism of the Church.—It must live for itself alone to attain greatest heights.—Was not an expression of national life.—Compare Greek sculpture.—Music of the people.—Folk-song and dance tunes neglected as unworthy.

Early English Composers.—Byrde, Bull, Blow and Purcell.—Their Sacred Music.—Development of the Madrigal and Glee.—Distinction between them and the Italian Madrigals.—Dance Tunes written slightly idealized.—Form and characteristics of these tunes.—The Variation.—The elegance and dignity of their life expressed in the slower pieces.—The Instruments in use.—Qualities of the Harpsichord and Clavecin.—System of fingering prevented full chords and intricate passages.—Ignorance of modern system of tuning Pianos prevented use of remote keys and modulations.—Absence of imaginative qualities in Music and Poetry of the time.

The Monodic School.—Beginning of seventeenth century. Founded in Florence.—An attempt to revive the old Greek style of declamatory singing.—One voice simply accompanied.—Triumphs of Polyphony thrown aside.—Less restrained in style.—More emotional and declamatory.—Beginnings of *Opera*.—Source of the *Oratorio*.

Monteverdi.—Our major diatonic scale established.

Composers wrote for show, to please singers.—Over elaboration.—Great artificiality.—Introduction of the *Ritornello*.

Dance tunes put together and called "*Suites*."—Some system of arrangement adopted and a Prelude added.—Many countries represented.

German composers not affected by the Monodic craze.—The Reformation.—Its influence.—The Chorale.—German Polyphonic Schools.

The Rondo Form.—Its origin and characteristics.

"*Sonata Form.*"—The technical meaning of the term.—Differences between the two in spirit and in construction.—First signs of an attempt at development in the latter.—The difference in the interlude and the repetition.

Questions.

I. In what did the first steps taken towards the founding of a School of Composition consist? What do you mean by the term Polyphonic?

II. What is a Madrigal? How did Madrigals originate? What is a Folk song? What is a Dance Tune?

III. What was the weakness of the Italian Religious Polyphonic School? What was needed for the real development of Music? What was the Monodic School?

IV. What was the origin and development of the Suite? What do you mean by the idealization of a Dance Tune?

V. What influence on Music did the Reformation have in Germany?

VI. What were the early Sonatas like? What is a Rondo?

LECTURE II.

BACH AND HANDEL.

Italian Opera. The Oratorio.

Domenico Scarlatti, born Naples, 1683.—His contribution to Sonata Form.—Specimens of single movement Sonatas like Corelli's and of more advanced types also.—Still under bondage to the Polyphonic School.—Considerable artificiality in his melodies.—His style somewhat dry.—The slow movements suggestive of the stately dances of the Suite.—He successfully resisted the allurements of the new Modonic style and clung to the old canons of writing.

John Sebastian Bach, born only two years after Scarlatti, but a generation in advance of him in thought.—Distinctively German.—Of a long line of musicians.—His youth and struggles against circumstances.—His early training in the local choir.—Religious instincts strong, leading him toward sacred music.—Organist at Arnstadt at eighteen.—Prodigious worker.—Learned the secrets of composition by unwearied study of the best music.—A great conservative

in matters of taste and style.—A logical mind, great earnestness of purpose.—Settled at Weimar where many of the great organ compositions were written.—He wrote in the polyphonic style, but burst the bounds that the Italian vocal polyphony set, and developed an instrumental style which he carried to great heights of perfection.—Bach a philosopher, taking his thought to its utmost limits and never swerving from his purpose.—He gives you a theme, first simply presented, and then by an exhaustive discussion of it by all the means in his power, showing it in all its various aspects he produces “a work of art as consistent in its integrity as the conduct of a Scholarly Thesis or a Dramatic Form.

The Fugue.—The presentation of the theme or subject.—Its discussion.—The summing up.

Bach appointed cantor of the Thomas Schule in Leipsic.—Director of music in two churches.—Bach's choir and ours.—His patriarchal spirit.—The Chorale an expression of the German character.—Its strength.—The religious ideas which fostered it.—The different scale forms firmly established by Bach.—The minor scales.—Equal temperament.—New methods of fingering.—His blindness.—Engraving his own music.—His contribution to form.—His development of the Fugue, although along a different line from the Sonata, yet serving to establish the idea of the three essential qualities of the Sonata Form, namely: Exposition, Illustration and Repetition, and establishing also the relationships of keys.—His direct influence on the Sonata not great.—His Suites.

George Frederick Handel, born in Saxony in 1685.—His early life.—The influences which drove him into following the Italian rather than the German school.—Early Italian opera in London.—The vicissitudes of the first years of his career there.—His rivalry with Bonocini and its absurdities.—The inconsistencies of his position.—His efforts to please the public rather than to follow the dictates of his artistic conscience.—Contrast with Bach in this respect.

His habit of transferring single numbers from one opera to another.—His “borrowing” from other composers unjustifiable.—He worked in the midst of a whirl of social duties and of operatic affairs.—This bred carelessness and indifference.—At the age of fifty-five he began writing oratorios.—“Saul,” “Israel in Egypt.”—The concessions made to the public in the second performance of the latter.

“The Messiah” produced in 1742 in Dublin.—Its great success there and in London seven years later.—The whole work written in twenty-four days.—Further financial difficulties.—His contribution to music.—His choruses.

The Aria.—Its Italian characteristics.—How the best of his oratorio Arias excelled the Italian.—Compare with Italian paintings of the Madonna.—The distinction between these songs and the contemporary German music.

The oratorio an English institution.—Why?—Mendelssohn’s connection with England.—Handel’s contribution to form.—His Suites and Overtures.

Contemporary Composers in England.—Dr. Arne’s Sonatas, Prelude and Gavotte or Gigue.—Derivations of terms.—Slight progress toward idealization.

Questions.

I. What was Domenico Scarlatti’s contribution to the development of the Sonata?

II. What are the characteristics of John Sebastian Bach’s Instrumental Compositions? How different from Corelli’s? How different from the Italian Religious Polyphonic Music?

III. Describe a Fugue? What influence did Bach have on the development of Sonata Form?

IV. What curious anomalies does Handel’s career present? What School influenced him during the first half of his life? What are the characteristics of his Operatic Arias? of his Oratorio Arias?

V. In general, what progress had been made up to the time of Handel’s death towards the Evolution of the Sonata

LECTURE III.

EMMANUEL BACH AND HAYDN.

The Beginnings of the Symphony.

PHILIP EMMANUEL BACH.—Son of John Sebastian. Influenced by him, but more of a modern. His chief contribution to Music the development of the Sonata; specimens in two and three movements not founded at all on Dance Tunes and having no relation to the Suite. He clung somewhat to the Polyphonic School but has themes quite in the modern style. His compositions display elegance and refinement. Haydn took him for a model. Compare Pope's Poetry. The charm of this old Music; its restfulness, soberness and dignity.

FRANZ JOSEPH HAYDN.—A prophet of the new. Music of the people: no pedantry. Born in Austria 1732. His parentage and early musical training. How he got his knowledge of composition. The Sonata as he found it. His earliest specimens. Changes in form of first Movement. The Motive. Style of Slow Movements. Italian influences show in them.

His Minuets.—Their characteristics. Life at Prince Esterhazy's Court. Its influence on his Music. Domestic difficulties.

The String Quartet.—Maturity of its form. His visit to England. Honors paid him there. Oxford Degree. England's second welcome to a famous German Composer. The London Symphonies and the London Orchestra. His return to Vienna. Visit to Beethoven. The great span of his life. Development and invention of Instruments and changes in the Sonata since his youth. Haydn's Rondos; their vivacity reflects his nature. Second visit to London. Honors in Germany on his return. The Austrian Hymn. The Kaiser Quartet.

His Oratorios.—"THE CREATION," "THE SEASONS." founded on English Poems. His death in Vienna in 1809.

March Forms.—The Nocturne and Minuet; The Song.

Questions.

- I. What are the characteristics of Emmanuel Bach's Music?
- II. What is the one primary distinction between Haydn and his predecessors?
- III. What was Haydn's contribution to Sonata Form?
- IV. What qualities characterize his style? What influence did England have on him?
- V. Describe his life at Prince Esterhazy's Court and its influence on his career. Describe the March Form.

Consult Nohl's Life of Haydn.

Haydn's piano Sonatas. First Vol., Peter's Edition. Price 56 cents.
 Haydn's Symphonies. (2 hds.) Complete. Peter's Edition. \$1.13.
 Haydn's Symphonies. (4 hds.) Two Vols. " " 94 cts. each.

LECTURE IV.

MOZART.

The Growth of Purely Instrumental Forms. The Opera.

Sonata Form as Haydn left it. Movement divided into three parts. First contains Theme I, Transition, Theme II in Dominant, Close. Second contains development of both Themes. Third contains Theme I, original form, Transition, Theme II in Tonic, Final Close or Coda.

WOLFGANG AMADEUS MOZART, born Salzburg, 1756. His youth and early compositions: Tour to Vienna, Paris and London. His Italian experiences. The Allegri Miserere. His natural endowment.

Analysis of the First Movement of the *G minor Symphony*. Part one—Theme I 27 measures: Transition 16; Theme II (in B flat), 14; closing part through to double bar, containing Motives from Theme I and a conventional Coda of 6 measures.

Part two—Development ; first from motive of Theme I by Modulation, 14 measures ; then by Contrapuntal treatment of same motive, 19 ; then by a varied repetition of same motive through different keys and with pedal point, 31.

Part three—Return of Theme I in original key, 26 : Transition as before but enlarged and keeping close to the Tonic key. Second Theme—this time in G minor, 14. Closing part.

The Form of the Slow Movements. Mozart's Minuets, Finales, and Rondos.

His Operas. Influence of the Italians on German opera. The distinctive qualities of Mozart's Dramatic Music. His Piano-playing and improvising. How he composed. Haydn and Mozart. The real facts of Mozart's life and the absurdity of much that has been written about him.

Questions.

I. What are the chief characteristics of Mozart's Music?

II. What influences affected German Operatic Music at this time? Give reasons for it.

III. Submit written Analysis of the last Movement of Mozart's G minor Symphony.

Consult Nohl's Life of Mozart.

The Piano Score of Mozart's Symphonies (2 or 4 hds.) may be had in Peter's Edition. Price, 75 and 94 cents.

LECTURE V. BEETHOVEN.

Early Life. Influence of Haydn and Mozart. Compositions of his first Period.

The Sonata and Symphony as left by Mozart. Their conventionality. Qualities of the Slow Movements, Minuets and Finales. Beethoven born at Bonn, December 16, 1770. His boyhood ; shy and uncommunicative by nature. First Music lessons. Early Compositions. Appointed at the age of twelve Conductor of the opera orchestra at Bonn. Organist also at that time. Violin studies with Franz Reis. His delight in humorous pranks. First journey to Vienna

in 1787. Meeting with Mozart. His new Vienna friends. Family misfortunes. Return home. Visit of Haydn to Bonn. *First period of his life ends with departure from Bonn for second visit to Vienna, 1792. Music of first period.

Comparative insignificance of his compositions up to this date. Mozart's great accomplishments in the same time. The impressions of Beethoven's greatness made on his friends at this time.

His studies in Vienna. Personal traits. Relations with Haydn. Disregard of conventionality. Not made for practical life. His Letters.

The Sonatas op. 2 written in 1795 or 1796, and dedicated to Haydn. Their style. His methods of work. The sketch books. Development of the Rondo form. The Third Sonata of op. 10 a landmark in his progress.

His Extempore playing.

The first Symphony, 1800.

Questions.

I. What influences affected Beethoven's first Sonatas and Symphonies?

II. Submit written analysis of the first Movement of the F. Minor Sonata op. 2, No. 1?

III. How did Beethoven differ in personal traits from Mozart?

See Easy G Minor Sonata from op. 49.

Consult Nohl's Life of Beethoven.

The Sonatas and Symphonies are published in Peter's Edition.

LECTURE VI. BEETHOVEN.

The Great Symphonies and Sonatas. His Influence on the Romantic School. Schubert's Symphonies.

Beethoven's deafness—first symptoms in 1801. The heroism of his attitude towards this terrible affliction. His letter to Wegeler.

* See G Minor Sonata from op. 49.

The Period beginning about 1804. The great force of his individuality asserting itself, throwing off the confining influences of the past. The development of the Sonata and Symphony up to that time. Development of Sonata Form. Progress made since Mozart. Entire emancipation from Italian influences. Distinctively German. Intellectuality. Ethics. The greatness of the Slow Movements. The Scherzo. *The Heroic Symphony*. Its dedication to Napoleon. Its structure. The qualities that, more than its form, distinguish it as a great masterpiece. Opinions of Musicians and Public after first performance.

"*Fidelio*" in 1805. His later attempts to find suitable librettos. Italian opera in Vienna.

The Fifth Symphony growing during all the trouble and anxiety attending the production of "*Fidelio*." Completed in 1806. The first movement; its development. The distinction between this Symphony and the early ones.

The last Symphonies. First performance of the ninth. The last quartets. The effect of his deafness on his Music. The troubles occasioned by his Nephew.

His last journey. Final hours. His death March 26, 1827. Beethoven's influence on later music. Schubert's Symphonies and Songs.

Schumann and Mendelssohn. The Overture. The Symphonic Poem.

Questions.

I. Write what you can concerning the characteristics of Beethoven's later Sonatas or Symphonies.

II. How are his Slow Movements greater than Mozarts?

III. What did Beethoven accomplish in the form of the Symphony as a whole.

(These questions to be answered fully.)

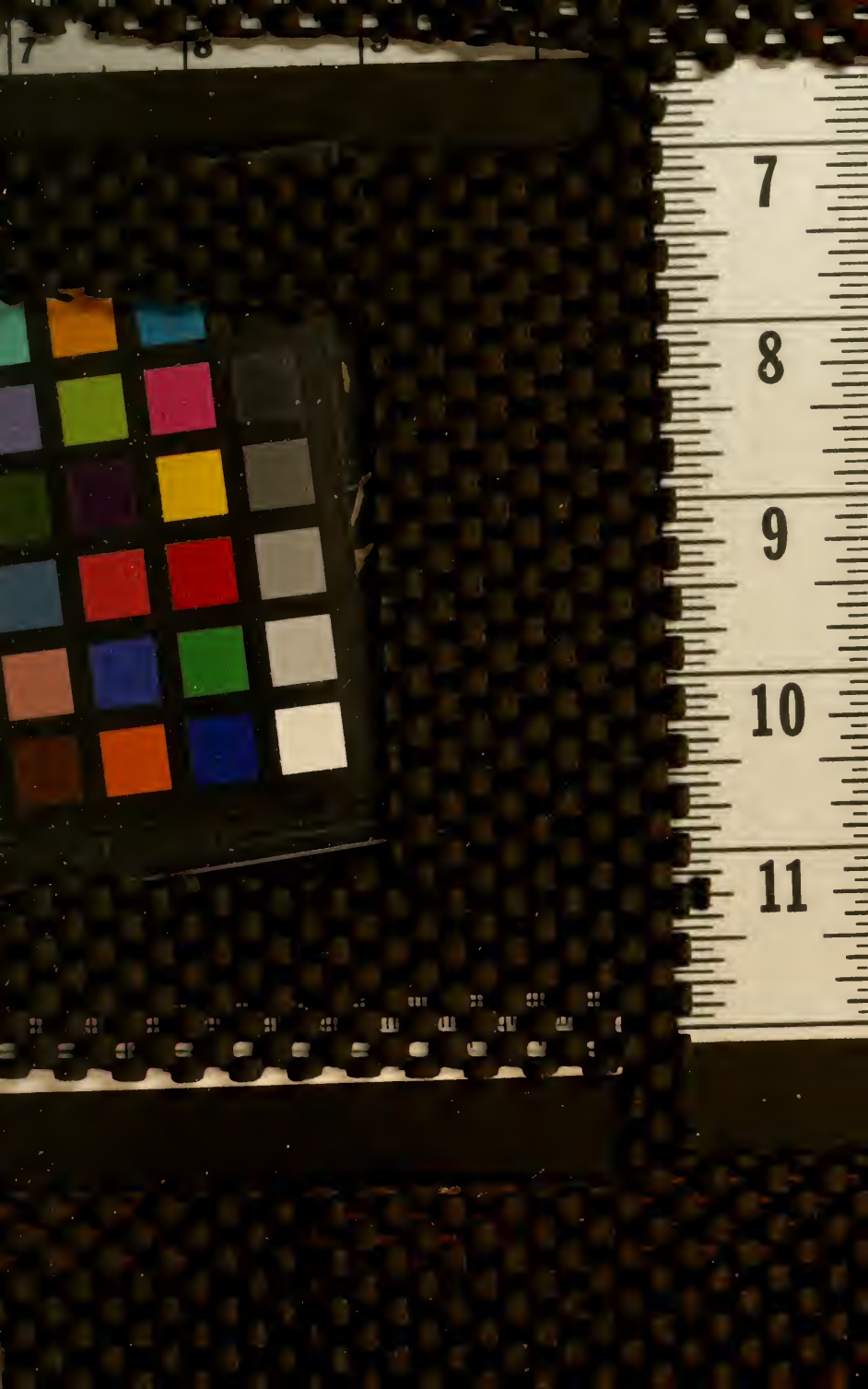


BOSTON PUBLIC LIBRARY



3 9999 06607 003 6





7

8

9

7

8

9

10

11